

A vibrant winter market scene at dusk. In the center, a carousel with a white canopy and gold trim is illuminated with warm lights. The carousel's sign reads "BEING LOCKERBEE - AND". People in winter clothing are walking through the snow-covered market. In the foreground, a large red and white striped gift box sits on a small decorated tree. To the right, a person is walking two golden retrievers, one of which is wearing a red vest. The background features multi-story brick buildings with lit windows and street lamps. The overall atmosphere is cozy and festive.

Christmas Angel

WRITTEN BY
STEVE CURTIS

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EXECUTIVE SUMMARY

The purpose of this business plan is to outline an actionable course for the successful completion, marketing, and distribution of the feature-length film, *Christmas Angel*.

LOGLINE

Over the fifty year span of his orthopedic career, a surgeon interacts with his guardian angel on four separate occasions: once in the early years while deciding on a medical career, once at the stress-filled midpoint of his busy practice, once in retirement when he faces his own fight with cancer, and finally, one last time when he needs a booster of happiness late in life.

CASTING

The Production Team is in the process of securing letters of intent for the lead roles of STEVE, MARTY, and ROBERT. High-profile talent are also being approached for several of the top supporting roles in the film. Cast are being sought on the basis of artistic sensibilities, bankability and marketing awareness.

FINANCING

The budget estimate for this film is \$7M, which will provide for the development, production, and post-production deliverables for the film. The structure allows for both a traditional distribution path of an acquisition deal as well as a self-motivated release strategy of the film.

PRODUCTION TIMELINE

Pre-Production will last for 4 weeks, principal photography 6 weeks, and post-production 20 weeks. *Christmas Angel* will aim for a release date around Christmas 2026.

SALES

The Production Team is in discussions to attach strong international sales representation to present *Christmas Angel* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning, *Christmas Angel* can avoid the typical pitfalls of indie sales. The return strategy is based on a practical plan for accessing traditional family and holiday film markets. Theatrical, New Media, Streaming Video on Demand (SVOD), DVD/Blu-Ray, broadcast, and foreign distribution outlets will be pursued—each with specific intent.





THE STORY

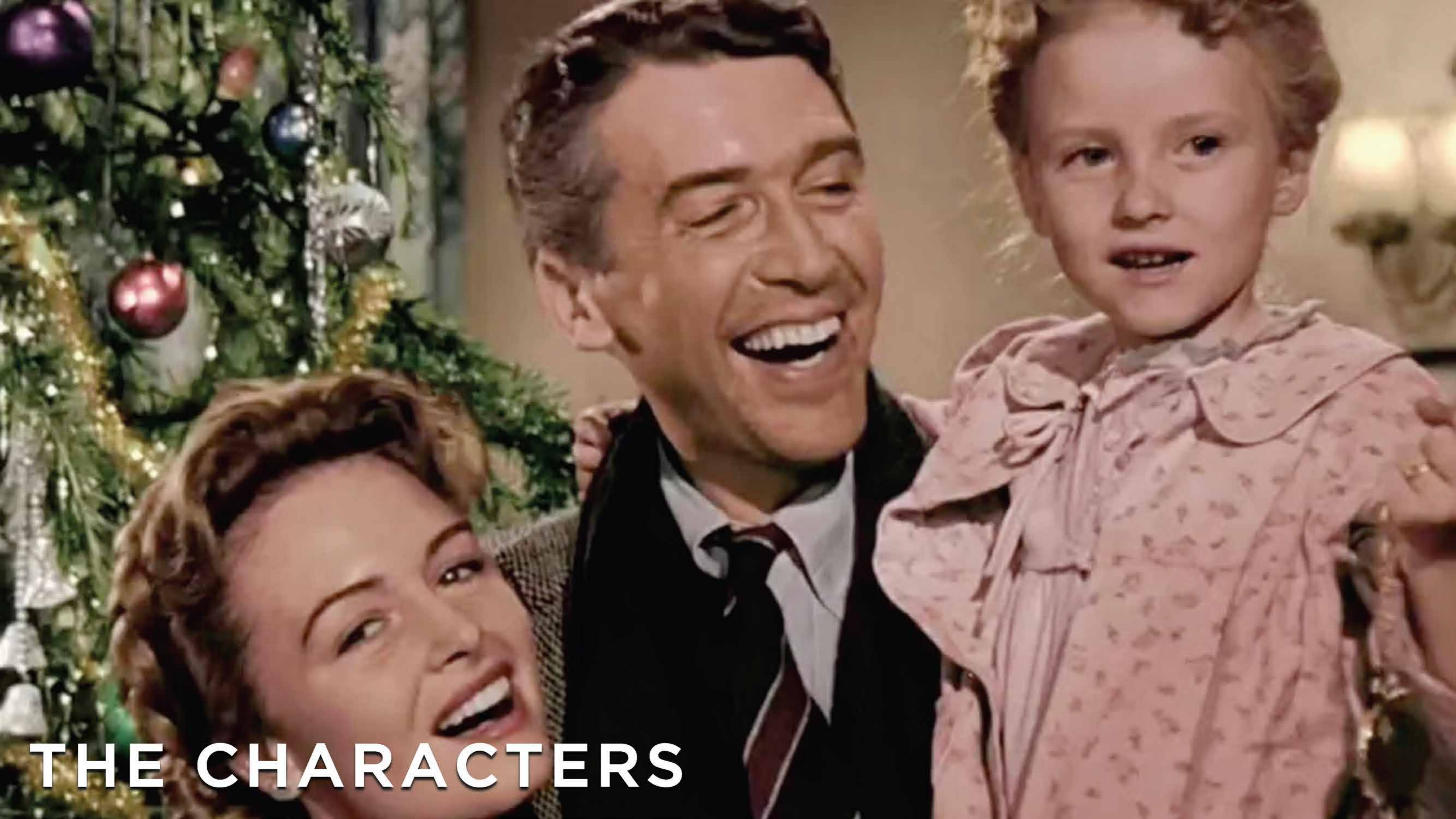
Christmas Angel is a family holiday film in the vein of *I Heard the Bells*, *The Shack*, and *It's a Wonderful Life*. With a holiday setting and a strong faith-based undertone, this project is ripe for success in the current marketplace.

SYNOPSIS

Seventeen-year-old Steve sneaks downstairs on Christmas morning, gazing at the streetlights he once thought were stars, reflecting on the end of his childhood. A year later, as a pre-law major at Texas Methodist University, Steve meets biology professor Doctor Stallcup, who encourages him to switch to pre-med. Four years later, Steve is accepted into every medical school he applied to and chooses Southwestern Medical School almost on a whim. During his training, he marries his girlfriend Marty, and shortly before Christmas 1969, he faces his first real medical crisis, saving a woman named Sarah Streetman with the help of her adopted son, Little Lonny, a former addict who has turned his life around and is studying to become a med tech. That night, sitting by Sarah's bedside, Steve feels, for the first time, that he is exactly where he is meant to be.

Twenty years later, Steve is an orthopedic surgeon when he encounters Robert, a homeless man with the same striking blue eyes as Little Lonny. Despite successful surgery, Robert remains paralyzed, but over months of daily visits, he teaches Steve lessons about gratitude, faith, and resilience. Inspired by their friendship, Steve opens a homeless clinic at the hospital. At his 2014 retirement party, he shares a final story about the meaning of time and connection. In 2017, after discovering he has pancreatic cancer likely linked to years of radiation exposure, Steve has a mysterious encounter with another blue-eyed homeless man who offers him a blessing before disappearing, a moment that reminds Steve of the people who shaped his journey. Now, in 2024, at 80 years old, Steve and Marty find a homeless man stranded during a storm. Without hesitation, Steve steps forward to help, carrying with him the lessons of a lifetime.





THE CHARACTERS

TARGETED CAST

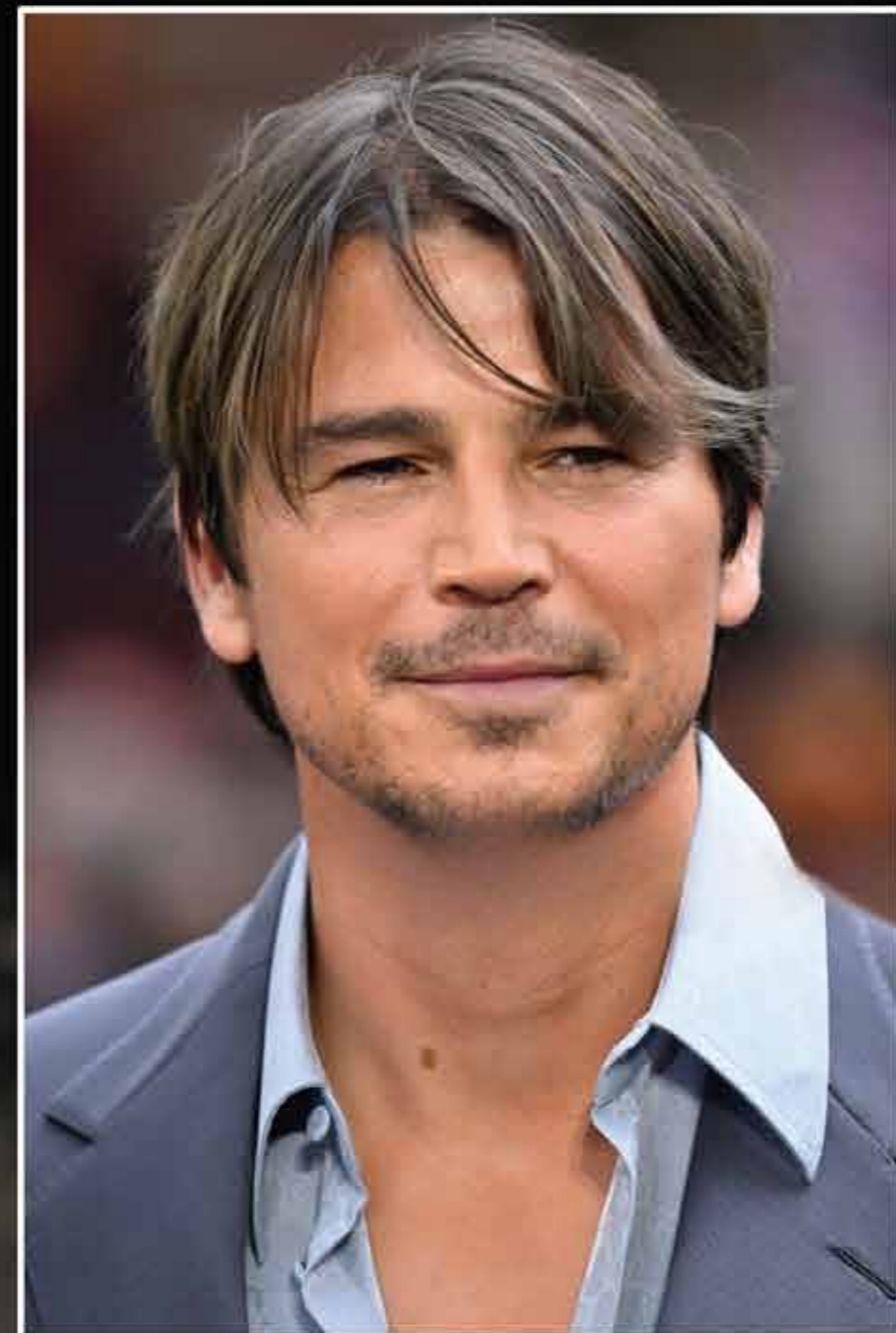
STEVE

Steve is self-admittedly not perfect and, until he met an angel, he was not religious in the least. He is a stolid, hard-headed sort of fellow who blames his personality defects on his genetics, but so does anyone who is smart enough to understand how great of an excuse DNA is. Over the course of his life, Steve meets an angel, the same angel, at four pivotal points in his life.



TAYLOR JOHN SMITH

Where the Crawdads Sing
Sharp Objects
The Outpost



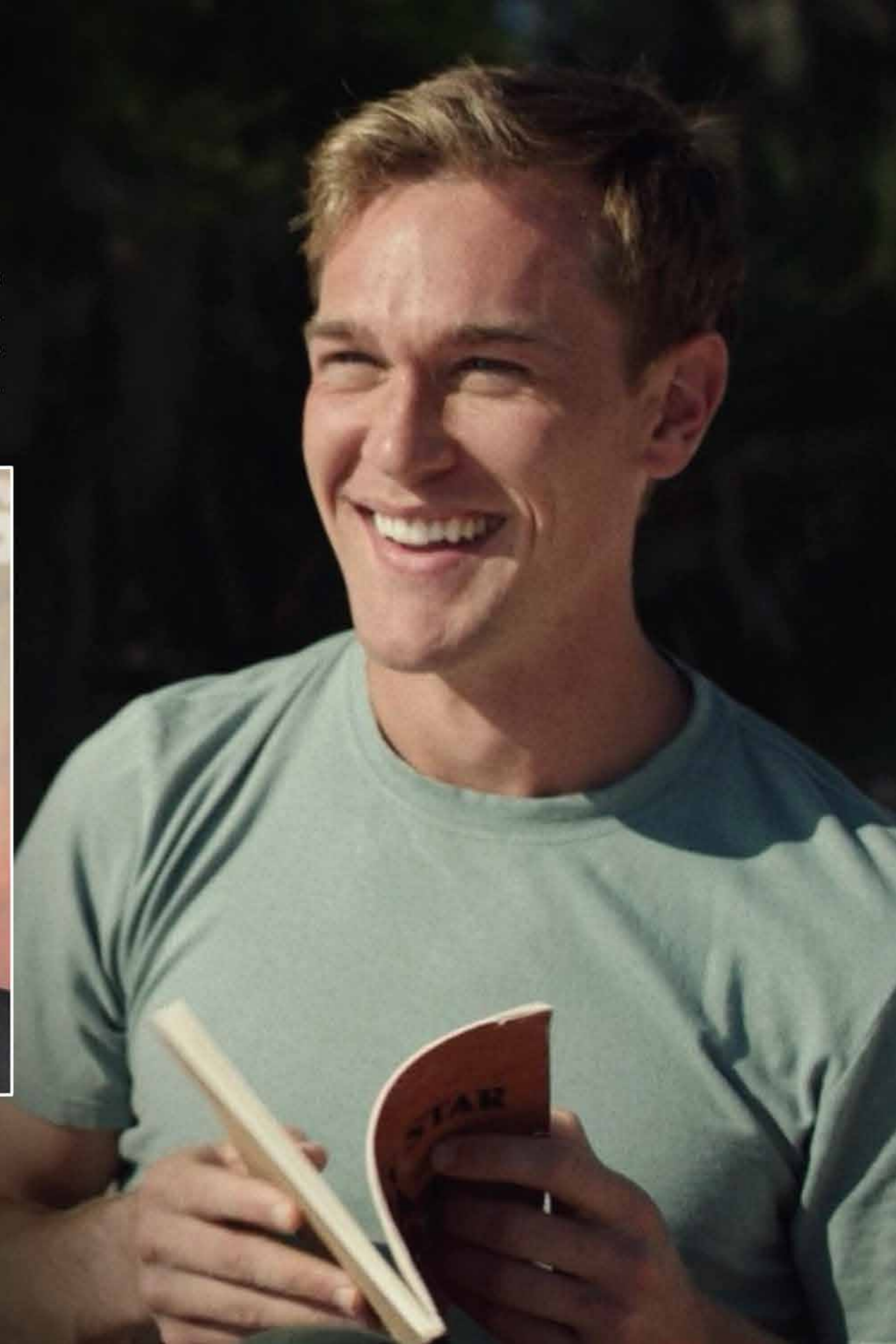
JOSH HARTNETT

TRAP
Oppenheimer
Lucky Number Slevin



TAYLOR KITSCH

John Carter
Only the Brave
21 Bridges





TARGETED CAST

MARTY

Marty and Steve met when they were young and decided they never wanted to be apart. Marty is a great partner; attentive, understanding, and every bit as smart as Steve the surgeon.



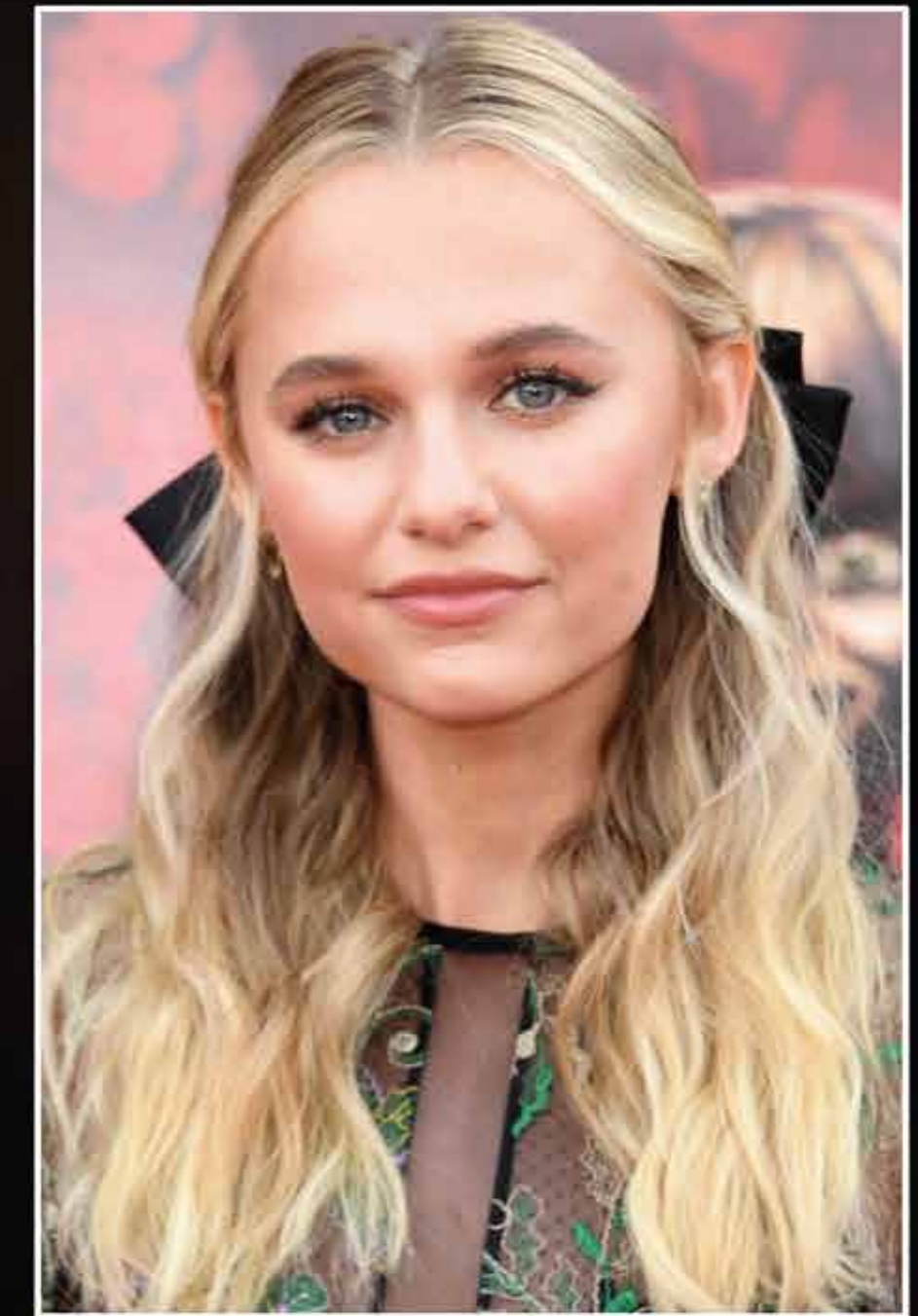
FLORENCE PUGH

Midsommar
Lady Macbeth
Oppenheimer



MAIKA MONROE

Longlegs
It Follows
Independence Day: Resurgence



MADISON ISEMAN

Jumanji: Welcome to the Jungle
Jumanji: The Next Level
Anabelle Comes Home



TARGETED CAST

MARLON WAYANS as ROBERT

Robert has seemingly had a difficult life and, after becoming paralyzed, it has only become harder. Robert, however, has an unmatched spirit and will to thrive. Though physical therapy and rehab don't seem to be working, Robert's kindness and grateful nature rub off on Steve, softening Steve's rough exterior. Steve, always being the taciturn sort, finds Robert's talkative nature equal parts annoying and magnetic.



TARGETED CAST

KAI or SHAWN WAYANS as LITTLE LONNY

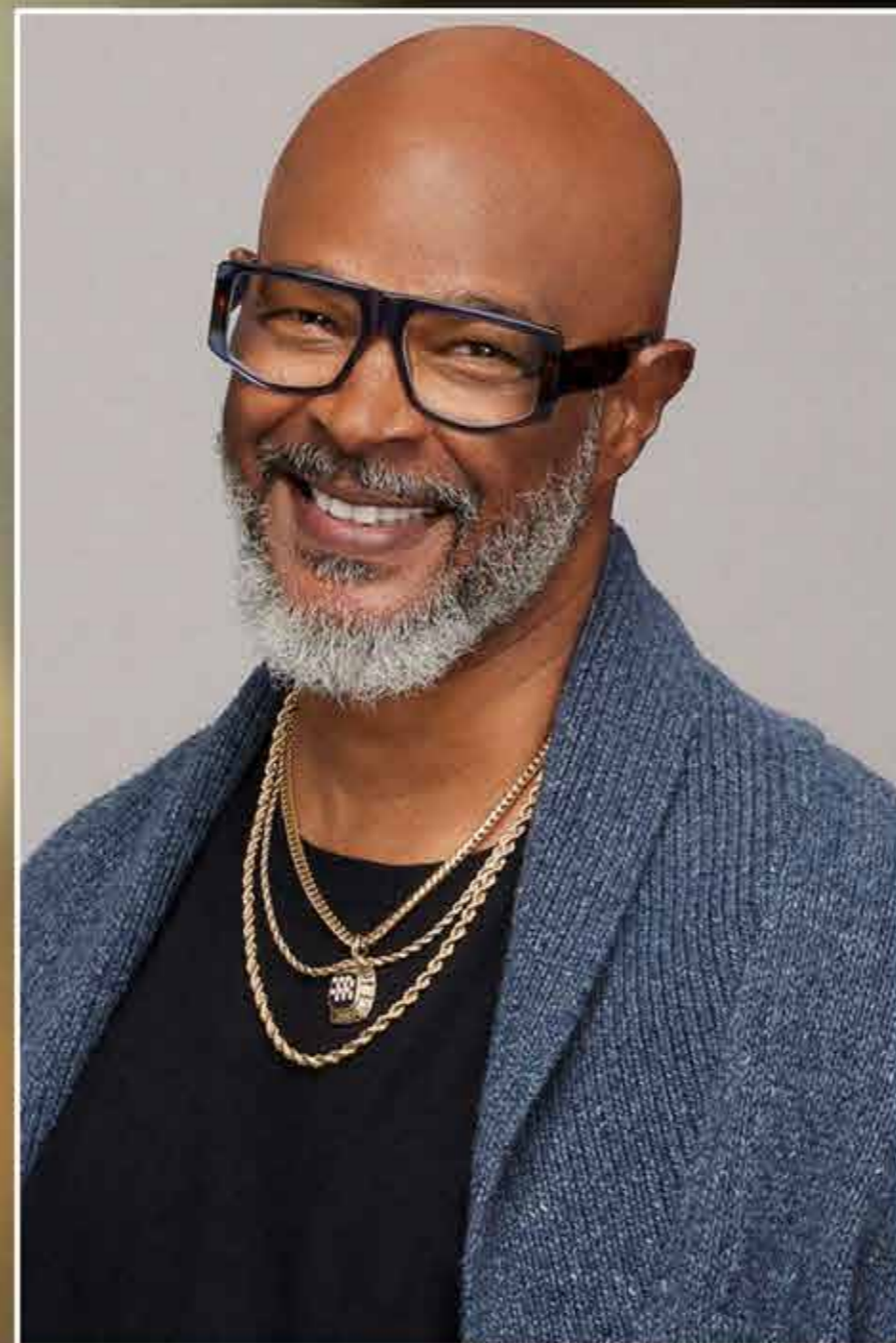
Little Lonny started life as an orphan on the streets until he was taken in by his adoptive parents, Sarah and Big Lonny Streetman. Though now taller than Big Lonny and certainly not a child, the Little moniker stuck. Little Lonny is incredibly devoted to Sarah and Big Lonny, and would do anything to help the people who gave him a life when he had nothing.



ADDT. TARGETED CAST

THE WAYANS FAMILY

The filmmakers aim to creatively align with the esteemed Wayans family for several roles in *Christmas Angel*. Below are some additional examples to accompany the aforementioned potential castings for ROBERT and LITTLE LONNY



DAMON WAYANS SR.
as SHELL MAN



KEENAN IVORY WAYANS
as ALLEY MAN



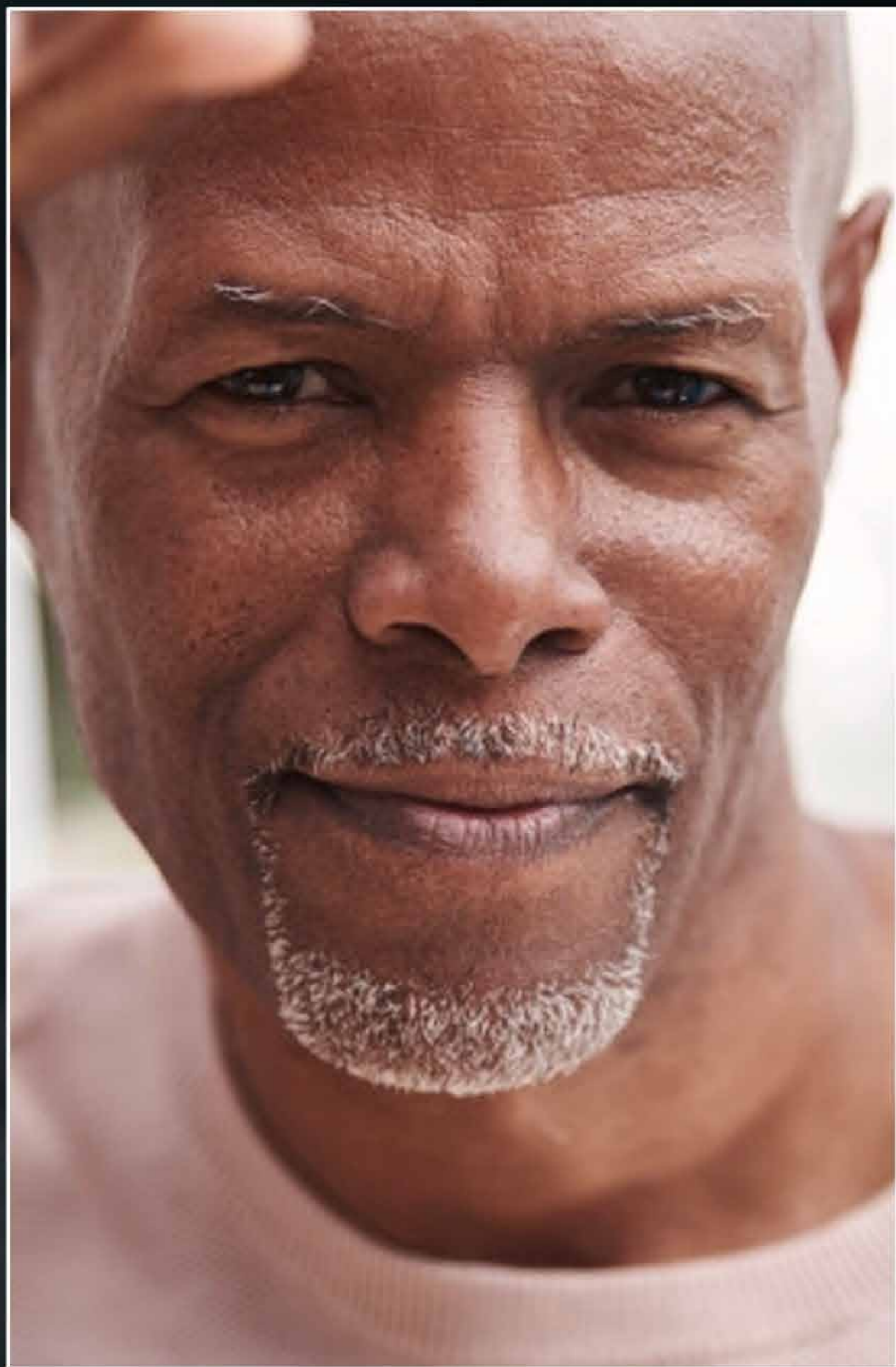
DAMON WAYANS JR.



TARGETED DIRECTOR

DALLAS JACKSON

Dallas Jackson is a filmmaker, writer, and producer known for blending genre storytelling with socially conscious themes. He began his career writing and producing for television, including co-creating the teen series *Rebel* for BET. Jackson made his feature directorial debut with *Thriller* (2018), a horror film released on Netflix as part of Blumhouse Television's slate. He followed it with *Welcome to Sudden Death*, a reboot of the 1995 action movie, and *The System*, a prison-set action drama starring Tyrese Gibson and Terrence Howard. Jackson is committed to bringing fresh perspectives to action, horror, and thriller genres, often spotlighting Black protagonists and culturally relevant narratives. He is also the founder of DJ Classicz, a production company dedicated to developing multicultural projects for film and TV.



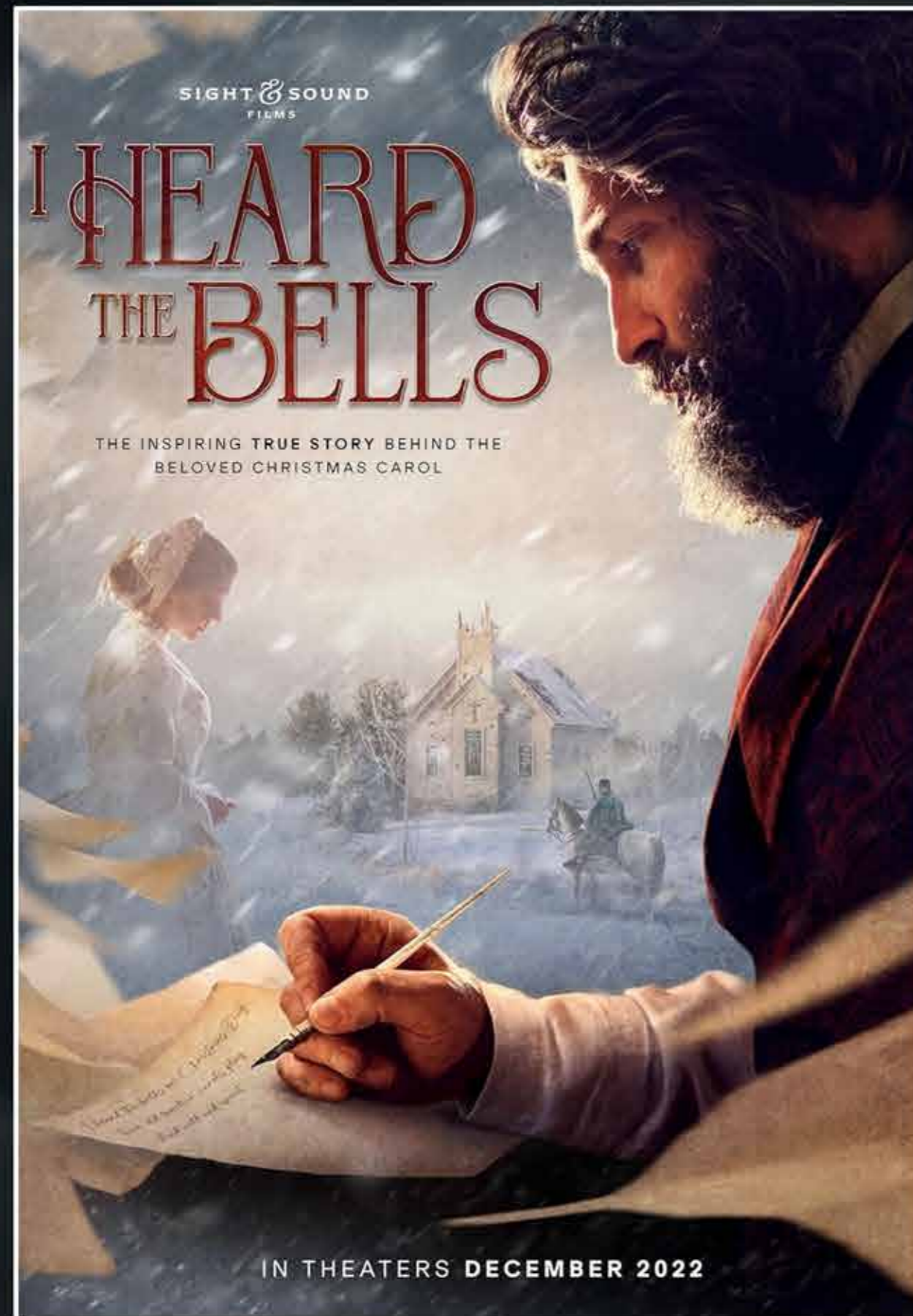
TARGETED DIRECTOR

KEENAN IVORY WAYANS

Keenan Ivory Wayans is a trailblazing director, writer, comedian, and producer who helped shape American comedy in the late 20th century. He rose to fame as the creator and host of *In Living Color*, the groundbreaking sketch comedy series that launched the careers of stars like Jim Carrey, Jamie Foxx, and his own siblings Damon, Shawn, and Marlon Wayans. Wayans made his directorial debut with *I'm Gonna Get You Sucka*, a parody of blaxploitation films, and went on to direct hit comedies including *Scary Movie*, which became the highest-grossing film in that franchise. His work is known for its sharp satire, fearless humor, and cultural commentary. A pioneer of diverse comedy in Hollywood, Keenan Ivory Wayans continues to be celebrated for opening doors and breaking barriers in film and television.

SIMILAR CONTENT

FEATURING





THE TEAM

CARAVANSERAI
P I C T U R E S



CARAVANSERAI PICTURES

PRODUCTION COMPANY

Caravanserai Pictures is a motion picture company dedicated to creating films and series that inspire and resonate with audiences worldwide. At the core of our storytelling is a focus on exploring the human journey through authentic narratives.

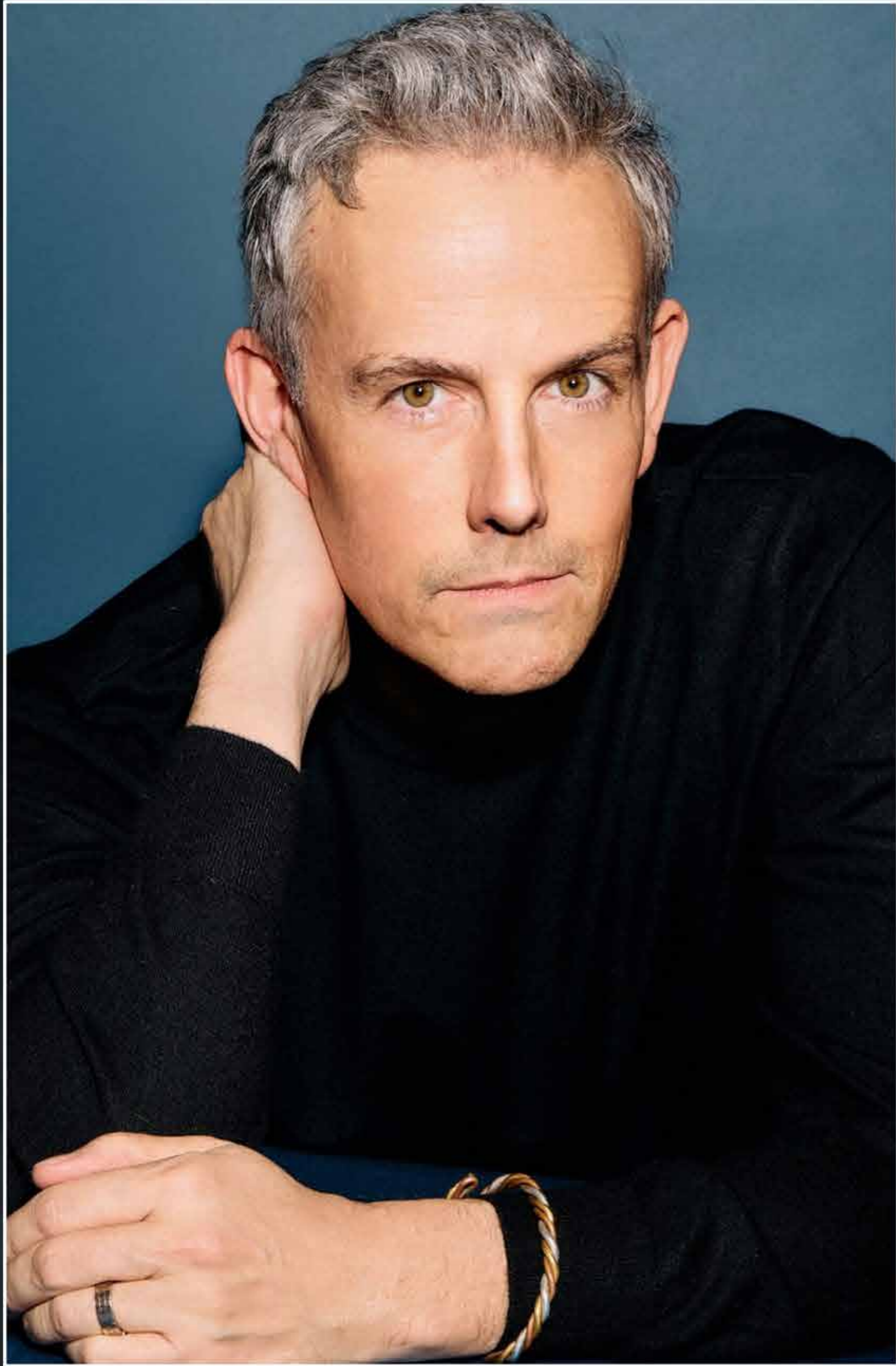
Our mission is to craft cinematic experiences that leave a lasting impression. By combining artistic vision with thoughtful storytelling, we aim to create projects that evoke emotion and encourage reflection and spiritual growth. Each film and series reflect our belief in the potential of stories to connect and uplift.

Our Vision

We aspire to create stories that go beyond entertainment, offering perspectives that inspire hope and connection. Through our work, Caravanserai Pictures seeks to highlight the shared experiences that unite humanity.

- Passion for Storytelling: We develop films and series that prioritize meaningful and engaging narratives.
- Collaborative Approach: Our team works closely with industry professionals to bring each story to life.
- Global Perspective: Our projects aim to reach diverse audiences, focusing on themes that are universally relevant.

At Caravanserai Pictures, we welcome collaboration with producers, writers, directors, and other industry professionals. Together, we aim to create stories that matter and contribute positively to the world of cinema.



COLLIN CURTIS

FOUNDER - CARAVANSERAI PICTURES

Collin Curtis is a producer, filmmaker, entrepreneur, and real estate innovator whose career spans storytelling, business, and mentoring youth. A University of Southern California graduate with a Master's degree in Film Production from Loyola Marymount University, Curtis made an early impact with his debut film *Wavemaker* (1995), a coming-of-age romance that received international acclaim at over a dozen film festivals. This success led to the founding of Wavemaker Films, where he co-wrote, directed, and produced notable indie projects, including *Where the Red Buds Grow* (1999) and *Zulch* (1997). His films, known for their emotional depth and compelling narratives, cemented his reputation as a rising creative force.

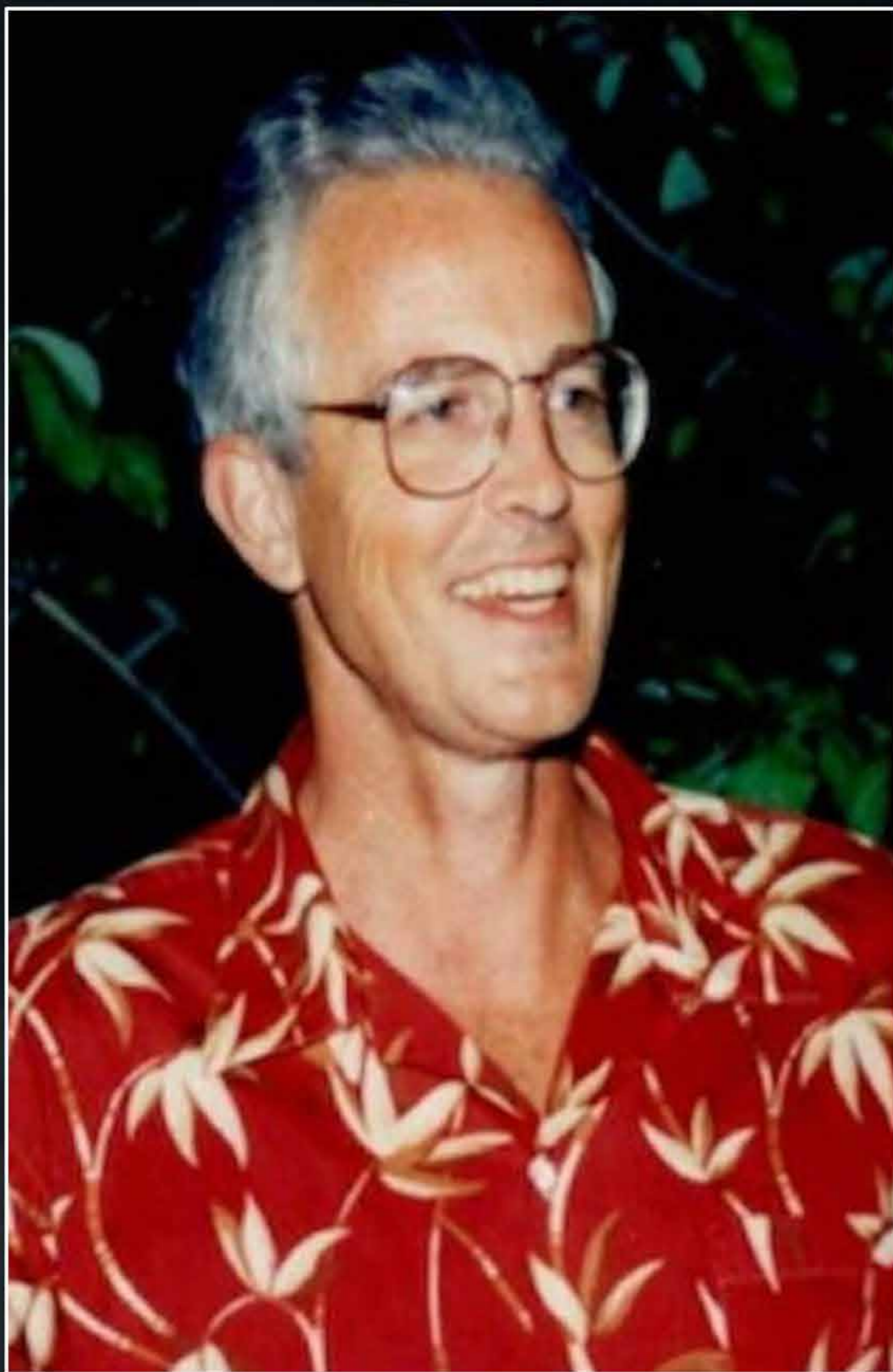
While continuing to develop film projects, Curtis expanded into boutique luxury real estate, and launched firms across the Western U.S. that specialized in restoring historic properties and developing lifestyle estates. He built a reputation for visionary leadership, blending market insight with a passion for design. His expertise in contract law, negotiations, and team leadership propelled him on to increasing levels of success and profitability that allowed him to transform urban and rural landscapes while maintaining his commitment to sustainability and architectural integrity.

In 2015, Curtis rekindled his passion for filmmaking by partnering with his father, Dr. Steve Curtis, a retired orthopedic surgeon, screenwriter, and fiction novelist. Together, they created and developed screenplays and novels that explore themes of love, redemption, and human resilience. Through his new venture, Caravanserai Pictures, Curtis is dedicated to producing films for screen and television that inspire, uplift, and emphasize the transformative power of storytelling.

Beyond his creative and business pursuits, Curtis is deeply committed to community service and mentoring young people. He has served on multiple nonprofit boards, including the Turtle Creek Chorale and Youth First Texas, and has been a CASA court-appointed advocate for neglected children. He is passionate about mentoring and empowering young leaders, inspiring positive growth and meaningful change.

An avid cyclist, skier, and yoga enthusiast, Curtis finds his balance through nature, music, and meditation. He and his husband, Steven, along with their Vizsla, Rusty, live on a tranquil horse ranch near Lake Tahoe, where he aspires to blend creativity, leadership, and his deep love of storytelling.

The driving forces behind Curtis' work are creativity, innovation, and collaboration. With unwavering dedication, he works to shape meaningful stories and impactful ventures, bringing heart, leadership, and vision to every project to leave a lasting impact on both his community and the industry.



STEVE CURTIS

SCREENWRITER

Steve Curtis is a versatile and prolific screenwriter, novelist, orthopedic surgeon, and inventor. With a career spanning over forty years in medicine, he served as a partner at the W.B. Memorial Carell Clinic in Dallas, Texas, while also contributing as an Associate Clinical Professor at the University of Texas Southwestern Medical School. In addition to his medical work, Steve is an accomplished writer, having penned eight feature screenplays, each accompanied by a novel with hand-drawn cover artwork, as well as a memoir and a collection of poetry.

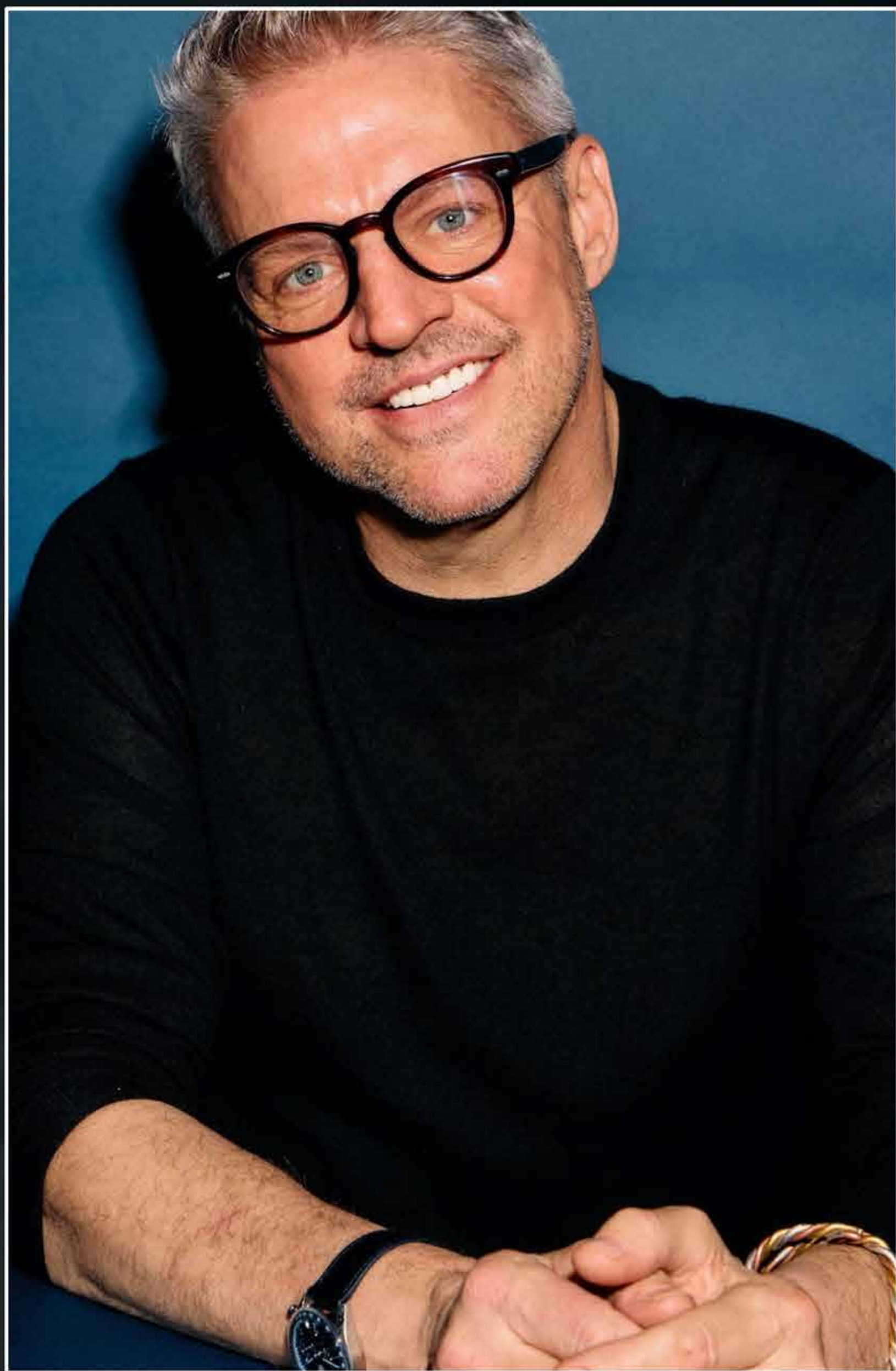
His writing centers around the redemptive power of love and reflects a diverse array of themes inspired by his life experiences. A lifelong Colorado enthusiast, Steve's love for the outdoors and the state's natural beauty influences much of his work.

He currently resides in Dallas, Texas, with his wife, Marty, and is an active member of his community. Steve is involved in several philanthropic organizations, serves on the Administrative Board of Highland Park United Methodist Church, and is a founding member of the Katy Trail Board of Directors in Dallas.

At 82 years young, Steve Curtis is a retired orthopedic surgeon who has been writing for over twenty years. Originally starting with novels and eventually moving towards screenplay, Steve's writings center on themes of justice, social responsibility, and the redemptive power of love.

CHRISTMAS ANGEL - ACCOLADES

Quarterfinalist, Los Angeles International Screenplay Awards Spring 2024
Bronze Award, Religion Faith International Film Festival 2024



STEVEN HOLT

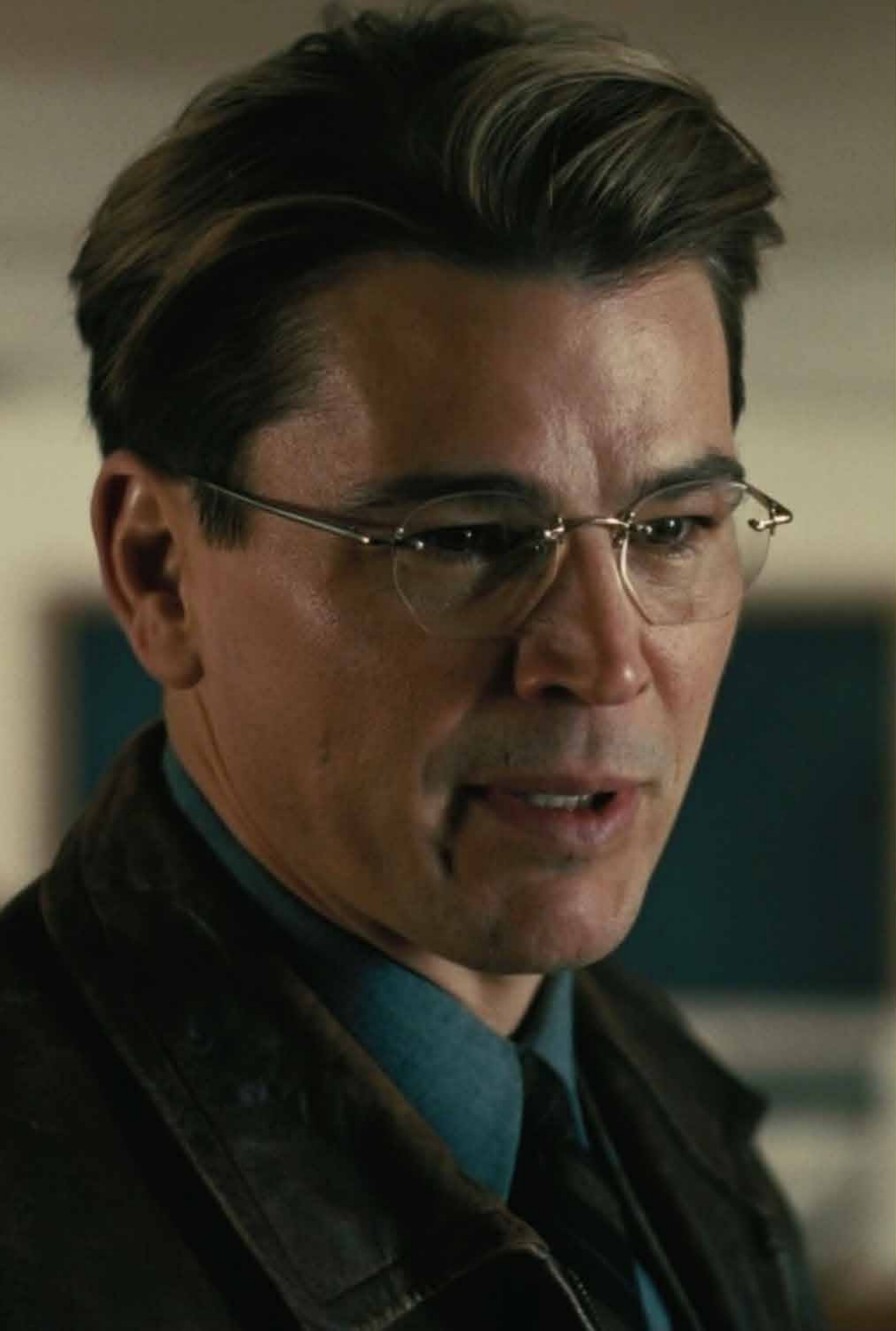
CHIEF OPERATING OFFICER - CARAVANSERAI PICTURES

Steven Holt, COO, is a media, public relations and marketing executive with more than twenty years of experience. His passion for films and series spans the gambit including action/adventure, science fiction (on and off the planet), historical fiction and romantic comedies. AFI's top 100 films are as often on the rotation as Netflix and Apple TV.

Steven served as a senior communications executive with The Ritz-Carlton Hotel Company for over twelve years, developing strategy and launching hotels in Lake Tahoe, Rancho Mirage and celebrity chef restaurants throughout the western U.S. He held Market Director roles in San Francisco and Los Angeles leading PR & Marketing for Northern California, Southern California, Hawaii and Colorado. Ultimately, he was named Regional Director, Public Relations, The Americas with responsibility over media relations, influencer, C-suite and crisis communications for the brand.

Steven left The Ritz-Carlton to form his own consultancy and partner with a former CBS executive in New York City to join 360Bespoke, a bi-coastal PR/Marketing firm. He has written public relations, marketing and brand strategy across multiple industries including luxury, lifestyle, hospitality, entertainment, design, the arts, events and real estate.

Steven, like a filmmaker is a master storyteller with a global perspective, from his hospitality-driven business experience to his American and European education. Steven is a lifelong foodie and loves to cook, developing that passion while working on the Food & Wine Classic in Aspen festival team for nearly two decades. He loves the mountain lifestyle and is an avid skier and hiker.



RISK

INVESTMENT RISK

The Producers of the film will seek accredited investors who understand this risk. The ideal investor is one who believes that *Christmas Angel* should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is to eliminate the element of chance and to ensure future returns.

PRODUCTION RISK

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin preproduction and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks in three ways:

1. Ensure key elements are satisfactorily addressed and resolved before the production phase (large expenditures) begins. Such issues include: finalizing a script, engaging a reputable script clearance company to address legal issues, and ensuring the film has a committed cast in place that have both the skills and draw to attract distributors as well as an audience.
2. Create alternate plans for personnel and workflow that limit production delays due to unexpected circumstances. The filmmakers of *Christmas Angel* are experienced in the field and possess excellent production planning and execution skills. Essential factors in planning are to have qualified personnel available to step into key positions in case of emergency. To that end, the Production Team will have alternate shooting locations readily available when inclement weather is anticipated and will build the production schedule so it can easily accommodate necessary changes.
3. Put in place comprehensive insurance to mitigate any expense that might truly be out of the producers' control. Procuring business insurance might seem obvious; however, too often inexperienced producers take shortcuts when it comes to production insurance. Although the Production Team's first goal is to continue working once the momentum of full production starts, it is vital that all measures be taken to ensure the project will be completed and there is no legal exposure that endangers delivery. Comprehensive coverage will include Film Producer's Indemnity (Cast Insurance), Negative Film Coverage (or digital equivalent), Producer's Errors and Omissions, et al.

DISTRIBUTION PLAN

SALES APPROACH

The majority of independent films suffer from an unrealistic expectation for the film's release; *Christmas Angel* excels in that it recognizes the necessity of the sales input from an early stage. By attaching a well-known sales company during the development phase, *Christmas Angel* is able to execute on strong cast selections, generate early interest in the film before production is complete, and introduce the concept to the market before beginning physical sales.

The Producers also have strong relationships with the top talent agencies including: WME, CAA, UTA, ICM, Gersh and Paradigm in which they plan to work with one of their packaging departments to build a cast with the highest value and represent the project in the domestic market as well as assist with festival placement. The Producers intend for *Christmas Angel* to be released both theatrically and digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, etc.

FESTIVALS

Working in tandem with agency and sales partners, the Production Team plans to premiere *Christmas Angel* at top-tier film festivals, such as: Sundance, Berlin, Cannes, or Toronto. The Production Team also has relationships with additional festivals, including Sun Valley FF, Telluride FF, Nashville FF, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *Christmas Angel* and their strong standing relationship with various programmers at each will allow for a successful festival run.

START TO FINISH MARKETING

Although in the early stages of development, the Production Team for *Christmas Angel* has already begun implementing their marketing philosophy. Marketing starts at the beginning of development and finishes after release on all distribution platforms. This means immediately beginning grassroots marketing efforts through social media and targeted genre fan bases. The Producers recognize the necessity of savvy & thoughtful marketing campaigns and realize their importance in the overall success of the film, especially in the rapidly shifting indie film market due to the current theatrical climate.

LEADING INDUSTRY PROFESSIONALS

The Production Team will utilize proven industry professionals for all services and department head positions to ensure completion of a quality product and to best protect the interests of the lenders. There is no substitute for experience, and shortcuts are not acceptable — where most independent films suffer in their hiring process, *Christmas Angel* will outclass the competition. Already *Christmas Angel* has managed to begin putting together a strong team of industry professionals.





TARGET MARKETS

URBAN PROFESSIONALS

Young urban professionals accounted for an exceptional 18-20% of total ticket sales for similar titles to *Christmas Angel*. With sophisticated sensibilities and disposable income—this demographic is one of the most crucial emerging sales groups to focus on. With the average moviegoer in this category purchasing upwards of 8 movie tickets/year (per MPAA statistics) this group is more likely to be keyed into movie culture, and excited by an independent film like *Christmas Angel*. This isn't necessarily surprising, since these individuals are generally renters and thus have high amounts of disposable income and free time with which to see movies, especially those that don't receive expensive marketing campaigns like big-budget tentpole projects.

With a demographic that's also twice as likely to use social media platforms like Facebook, Twitter & Instagram daily, the marketing potential with this demographic is huge. Magical realism, fantasy films such as *Puss in Boots: The Last Wish* and *Wish*, both experienced increased box office results due to savvy word-of-mouth marketing campaigns, something that the Producers of *Christmas Angel* are keen to replicate. And with many different aspects of *Christmas Angel* being appealing to this diverse demographic, whether it's the true-to-life character struggles or fantastical Illyrian based fairytale elements there is plenty of potential for *Christmas Angel* to strike a chord with this audience group.

FAMILY FILM FANS

The appetite for family holiday films grows every year and consistently makes up a strong percentage of all box office revenue. Generally, very specific types of films, the subgenre of magical realism, fantasy. Family films have tremendous success like, *Inside Out 2*, and *Minecraft*, both of which far-surpassed their production budgets at the box office, displaying this trend at both the studio level, and among independently-distributed projects.

The magical realism genre specifically is a beloved and commonly used genre for family-friendly films. Holiday movies in general perform very well in the box office and are proven to be hits with children and adults. The producers believe that catering to the family-friendly audience will help to drive the success of *Christmas Angel* that will ultimately combine the fantastical elements with holiday cheer. *Christmas Angel* is poised to follow in the footsteps of these success stories with a relatable narrative about the hero's journey. Once coupled with the compelling and engaging characters populating the story, the wide-market potential of this film is excellent.

CHRISTMAS ANGEL
Budget V1

PREPARED BY BUFFALO 8

| Account | Description | Total |
|---------|---------------------------------------|--------------------|
| 1100 | STORY AND RIGHTS | \$151,900 |
| 1200 | PRODUCERS UNIT | \$378,500 |
| 1300 | DIRECTION | \$262,500 |
| 1400 | CAST | \$2,164,921 |
| 1500 | ABOVE-THE-LINE TRAVEL | \$90,140 |
| | Total Above-The-Line | \$3,047,961 |
| 2100 | PRODUCTION STAFF | \$410,010 |
| 2200 | EXTRA TALENT | \$31,057 |
| 2300 | ART DEPARTMENT | \$74,114 |
| 2400 | SET DRESSING | \$150,000 |
| 2500 | SET OPERATION | \$157,070 |
| 2600 | PROPERTY | \$35,086 |
| 2700 | SPECIAL EFFECT | \$50,000 |
| 2800 | WARDROBE | \$93,172 |
| 2900 | MAKEUP AND HAIRDRESSING | \$57,172 |
| 3000 | SET CONSTRUCTION | \$57,172 |
| 3100 | SET LIGHTING | \$70,252 |
| 3200 | CAMERA | \$175,956 |
| 3300 | PRODUCTION SOUND | \$45,797 |
| 3400 | LOCATIONS | \$310,586 |
| 3500 | TRANSPORTION | \$333,191 |
| | Total Production | \$2,050,635 |
| 4100 | EDITING | \$117,000 |
| 4200 | MUSIC | \$115,000 |
| 4300 | POST PRODUCTION SOUND | \$75,000 |
| 4500 | TITLES & OPTICALS | \$5,000 |
| 4600 | VISUAL EFFECT | \$17,500 |
| 4700 | DELIVERY REQUIREMENTS | \$15,000 |
| | Total Post Production | \$344,500 |
| 5200 | PUBLICITY | \$50,000 |
| 5300 | PRODUCT PLACEMENT | \$0 |
| 5400 | GENERAL EXPENSE | \$5,500 |
| | Total Other | \$55,500 |
| | B8 EP FEE (5%) | \$306,604 |
| | INSURANCE PACKAGE (2%) | \$122,642 |
| | LEGAL FEES (1.5%) | \$91,981 |
| | CONTINGENCY (10%) | \$613,208 |
| | Total Above-The-Line | \$3,047,961 |
| | Total Below-The-Line | \$2,450,635 |
| | Total Above and Below-The-Line | \$5,498,596 |
| | Total Fringes | \$633,483 |
| | Grand Total | \$7,266,514 |
| | OK TAX CREDIT (30%) | (\$2,103,750) |
| | Net total | \$5,162,764 |

CARAVANSERAI

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